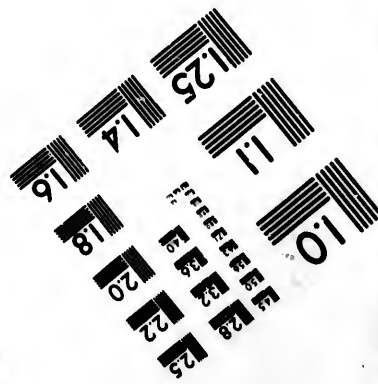
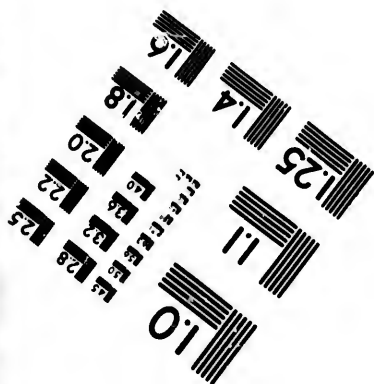
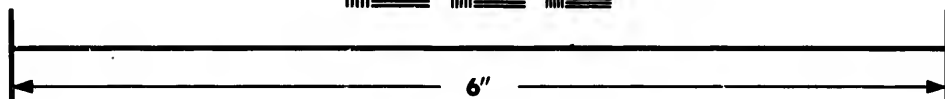
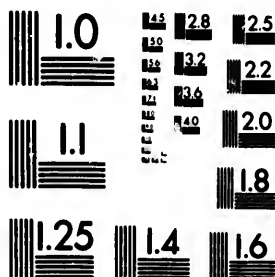


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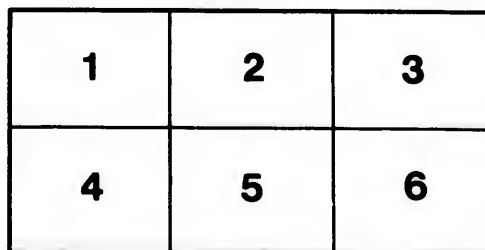
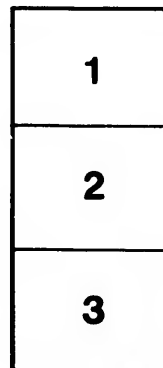
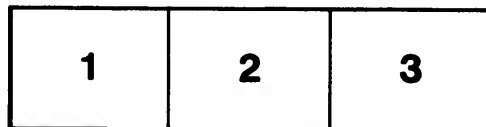
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.... THE

United Choirs

Musical Festival

1895

Programme

... Souvenir ...

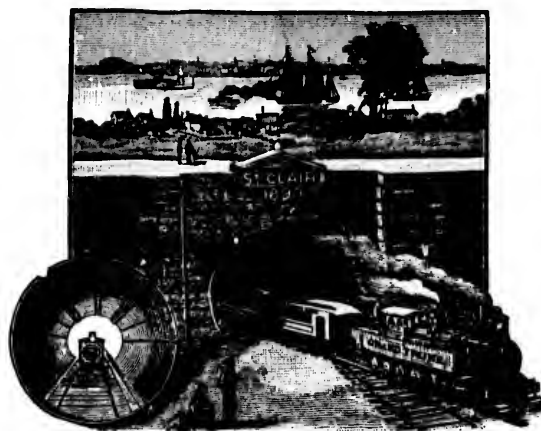


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TEXT BOOK AND PROGRAMME



United Choirs Musical Festival



AT LONDON,

July 9th, 10th & 11th, 1895.

... CONTAINING ...

Programme of Concerts, Words of Oratorios and Hymns,
Sketches of some of the Conductors and Soloists,
and Hotel Directory, for use of Visitors.

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INTRODUCTION.

THREE YEARS AGO a number of the Choir leaders of the towns of Galt, Berlin and Waterloo happened to meet together, and the idea was suggested to have their respective Choirs unite in an Excursion and Picnic.

Goderich was the point chosen, and the Choirs of that place invited to join in. A Committee, composed of R. T. Williaras, Galt; E. P. Clement, Berlin; S. P. Halls, Goderich; and C. A. Winter, of Waterloo, completed arrangements for trip, after which a circular was sent out inviting all the Choirs from intermediate points to participate.

The result was a party of 1,200, requiring two special trains, and the rendition of a number of hymns and choruses by 600 voices, accompanied by the Preston Musical Society Band of twenty-two pieces, and an Orchestra of twelve pieces, and a number of anthems by one or more Choirs from different points, conducted by their respective leaders.

By vote it was decided to make the affair an annual one, and a Committee was appointed to arrange a Programme for the next.

A circular was sent out early, inviting Choirs to join, and asking vote for choice of place, with the result that Sarnia was the point selected.

It required seven large special trains to convey the party of 1,200 singers and their friends; and a number of mass choruses were rendered by the largest chorus ever gathered in Western Ontario. Among the numbers given was the "Gloria" from Mozart's 12th; "Hallelujah Chorus" from the "Messiah," by 800 voices each; the Glee, "Let the Hills," etc., by 160 male voices; the "German National Anthem," by 700 voices; and the "Hymns" by 1,200 voices, accompanied by the Band of the Waterloo Musical Society, thirty-five pieces, and an Orchestra of twelve pieces. One number was given by the fine Choirs of St. Peter's and St. Mary's Roman Catholic Churches and Wellington Street Methodist Church combined, of London, conducted by Prof. Pococke.

Last year the vote gave London a slight majority, with Sarnia second, but as the time was too short to get arrangements completed for London (as it is a business centre and competing point) the third outing was also held in Sarnia.

This time the citizens worked hard to make up for their apathy the previous year, and were rewarded by seeing a gathering of between 4,000 and 5,000 people, and hearing a number of mass choruses rendered by some 1,500 voices, accompanied by the Water-

loo Band and a picked Orchestra from Berlin, Stratford, Chatham and London, of some twenty pieces.

At the evening Concert a competition was introduced, taken part in by four mixed choruses of forty to sixty voices each, and three male choruses of twelve to twenty voices each, which, as it was the first attempt in that line, awakened considerable interest in the result.

The appointment of the Judges was placed in the hands of Prof. A. S. Vogt, of Toronto, and no one interested (not even the Secretary) knew who they were until after the competition. The Judges were Prof. J. D. A. Tripp, of Toronto, and Prof. J. E. P. Aldous, of Hamilton, and the result is as follows :

MIXED CHORUS COMPETITION—100 POINTS.

	Points.
1st. London, conducted by R. Pococke, - - - - -	88
2nd. Brussels and Stratford, conducted by W. J. Freeland, -	85
3rd. Berlin, conducted by Theo. Zoellner, - - - - -	84
4th St. Thomas, " " Chas. Ayers, - - - - -	78

MALE CHORUS.

1st. Berlin, conducted by Theo. Zoellner, - - - - -	84
2nd. Waterloo, " " D. Bean, - - - - -	78
3rd. Brussels and Stratford, conducted by W. J. Freeland, -	65

From present prospects the gathering of 1895 promises to eclipse all previous ones, in that London is so centrally situated that a larger district can be reached without such a long tedious trip by rail.

Queen's Park is a beautiful spot, and has facilities for handling and comfortably seating the audience, a want which was severely felt last meeting.

The musicians and citizens are making great preparations to receive and entertain the visiting Choirs while there.

Quite a number of choruses have signified their intention of entering the competition, the arrangements for judging of which will be again placed in the hands of a prominent musician residing outside of the district.

We hope to hold a Provincial gathering next year and interest a number of Choral Unions to prepare the same Oratorio next winter for a concert in their own locality and unite in rendering it at the place selected for our next outing.

The aim is to drop creeds and denominationalism for one day, and join in a grand social re-union, and at the same time make the gathering educative by assisting to render, or listening to, music specially prepared for same.

Hoping that all may unite in making the present gathering an event long to be remembered socially and musically,

I am, respectfully yours,

THE SECRETARY.

MR. W. J. FREELAND.



NO SKETCH of the history of the Union Choir gatherings would be complete without reference to the late W. J. Freeland of Stratford, whose enthusiastic co-operation and wise counsels have been so much appreciated in the past, and the want of which so keenly felt in arranging for the present gathering.

And knowing how popular he was, and what a warm place he had in the affections of the music-loving people who knew

him, it affords us pleasure to give his portrait with a short sketch of his life.

Mr. Freeland was born in Bedhampton, Hampshire, England, 55 years ago, and came to Canada in 1800, settling in London, Ontario. He at once became prominent in Y. M. C. A. work, and for six years was Secretary of the London Association. He was at the same time an enthusiastic apostle of Tonic-Sol-Fa, and soon became an active and successful propagandist of the system. For some years he carried on business and taught music, but about sixteen years ago gave up commerce and devoted his whole energies and time to musical work in connection with church and school.

In March, 1887, he moved to Stratford, and started an evening class, the success of which so pleased the School Board that they engaged him as Music Instructor in the Public Schools, a position which he held up to his lamented death.

For some years he was also the leader of the Choir of Knox Presbyterian Church in the city.

Mr. Freeland departed this life just as the bells of the city were ushering in the New Year of 1895, after a protracted and painful illness, and although the fatal character of his malady was well known, the news of his death came as a shock to the community.

It was felt as a public calamity in the city, and thousands of pupils and ex-pupils, to whom he had endeared himself, mourned his death as that of a beloved friend, as did the people at large.

Mr. Freeland was a man of singularly attractive personality, with a sunny temperament and courtly manner which nothing could ruffle. As one of the clergymen who conducted the funeral service truly said: "His 'good morning' was an influence which was felt for the whole day." His energy was indomitable, and courted rather than avoided difficulties. He was endowed with all the qualities necessary in a pioneer of the new notation, and where he failed to make musical converts he never failed to make personal friends.

The Solo Performers.

MRS. MARTIN-MURPHY, Hamilton,	- - - -	Soprano
MR. F. WARRINGTON, Toronto,	- - - -	Baritone
MR. FRED JENKINS, Cleveland,	- - - -	Tenor
MRS. A. WISMER,	- - - -	Piano
MR. N. ZELLER,	-	Conductor of Orchestra and Band.

Mass Chorus.

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FOUR HUNDRED VOICES.

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Conductor of Oratorio "Creation,"	- - - -	MR. ROSELLE POCOCKE

CITIZENS' COMMITTEE.

ALD. G. W. ARMSTRONG.

MR. ROSELLE POCOCKE.

MR. GEO. B. KIRK.

THE UNITED CHOIRS MUSICAL FESTIVAL



MR. A. S. VOGT

WAS born at Washington, Oxford County, Ontario, on August 14th, 1861. His parents removed to Elmira in 1863, where he lived until 1877, receiving his primary education at the Public Schools of that place. He studied music under local teachers, beginning at eight years of age. At the age of twelve he was appointed organist of St. James' Lutheran Church, Elmira. In 1877 he studied under Mr. L. H. Parker, of Hamilton, organist of the Centenary Methodist Church. In 1878 he was appointed organist of the First Methodist Church, St. Thomas, which position he held until 1883, excepting one year, which was spent in study at the New England Conservatory of Music, Boston, under Dunham, Buckingham and Stephen A. Emery. In 1885 he left for Germany, and enrolled as a student at the Royal Conservatory of Music, Leipsic, where he studied under Jadassohn, Reinecke, Ruthardt, Klengel and Papperitz. After a three years' course abroad he returned to Canada, in 1888, and shortly after he was offered the position, which he still holds, as organist of Jarvis Street

Baptist Church, Toronto, the Choir of which "has earned a continental reputation." He holds the position of teacher of piano and organ at the Toronto Conservatory of Music, Moulton Ladies' College and Dufferin House (Miss Dupont's school for young ladies). A number of the most prominent of the younger school of organists, now holding important positions in Toronto, have been pupils of his. Mr. Vogt was President of the Canadian Society of Musicians from 1893 to 1895. He is conductor of the Mendelssohn Choir, of Toronto, an organization which, in its first season, by the unanimous opinion of the press and the critical public, established a standard in unaccompanied singing which had not hitherto been reached in Toronto. Several standard oratorios have been given by the Choir of Jarvis St. Baptist Church, and the accompaniment of a full professional orchestra employed at these concerts.



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"The Creation."

Wednesday Afternoon, July 10th,

Grand Concert and Competition.

Wednesday Evening, July 10th,

Concert by Competitive Choirs.

Thursday, July 11th,

Immense Picnic at Port Stanley.

REGULATIONS---The Afternoon Concerts will begin at 2 o'clock; Evening Concerts at 8 o'clock. At the Park the audience will please not move about during the singing. At the Rink doors will be closed during rendition of the numbers, and only opened between.



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FIFTEEN MINUTES WALK FROM C. P. R.





MR. FRED. JENKINS

WAS born and reared in the ancient city of Caerleon, Mammothshire, England. He sang as a choir boy in the Parish Church Choir, and served an apprenticeship as a blacksmith. He joined the army and played trombone and euphonium in the band of the regiment. Tiring of the service, he went back to his trade, and also studied singing with Mrs. John Tilley, of Merthyr Tydfil, Mr. Geo. Whitehead, of New Swindon, and other eminent teachers. Was a popular tenor in the west of England. Came over to Canada in 1880, where he sang with great success in all the principal cities. Has resided in Cleveland, Ohio, for eleven years. He is tenor and choir-master of the Second Presbyterian Church, and of the Scoville Avenue Jewish Temple.

Mr. Fred. Jenkins has, during the past nine years, sung the tenor solos in the following list of works presented by the Cleveland Vocal Society:

ST. URSULA, (Cowen)	Twice
THE MESSIAH, (Handel)	Three Times
THE TOWER OF BABEL, (Rubinstein)	Once
THE STABAT MATER, (Rossini)	Once
THE SPECTRE'S BRIDE, (Dvorak)	Twice
THE GOLDEN LEGEND, (Sullivan)	Twice
THE BRIDE OF DUNKERRON, (Smart)	Once
THE REQUIEM, (Verdi)	Twice
DAMNATION OF FAUST, (Berlioz)	Once
HYMN OF PRAISE, (Mendelssohn)	Once
St Paul, (Mendelssohn)	Once
THE CREATION, (Haydn)	Once
THE REDEMPTION, (Gounod)	Once



MRS. MARTIN-MURPHY.

Prima-Donna Soprano.

Residence :
117, Hughson St. West,
Hamilton, Ont.

MRS. MARTIN-MURPHY.

THERE is no soprano soloist before the public who has had a more brilliant career than Mrs. Martin-Murphy, whose singing at the Philharmonic concerts has been so greatly admired and has caused such a genuine sensation in Hamilton's musical circles. As Miss Emma Martin, eleven years ago, she made a great name in the musical worlds of New York, Chicago and other great centers, by her brilliant singing of operatic and oratorio selections. During that time she appeared in some of the most noted musical organizations.

On returning to Hamilton, Mrs. Martin Murphy took the solo parts in various oratorio performances throughout the country, and sang at numerous concerts, always meeting with unqualified praise. At the first annual concert of the Philharmonic Society, in 1884, when "Elijah" was produced, she sang the soprano solos magnificently.

In 1885 Manager Wetherell, attracted by the great ability of Mrs. Martin-Murphy, offered her an engagement with the Emma Abbot Opera Company to appear in the leading parts of the principal English operas during the following season. Mrs. Martin-Murphy accepted the offer and went on the road, but poor health at the time compelled her to resign the important position before she had travelled far.

Since then she has resided in Hamilton, undertaking concert and oratorio engagements. She became a member of the Imperial Quartette. For several years, until a few months ago, she was the leading singer in the Wesley Church Choir, and also holds the position of teacher of singing at the Ladies College. Mrs. Martin-Murphy has few equals as an artistic singer, and her brilliant work in the Philharmonic concert showed this. Her singing was a revelation even to those who best knew the capabilities of her wonderful voice, and it is safe to say she made the most distinct hit Hamilton's musical circle have known in years.

The following is from the Hamilton Herald:

The Philharmonic made a happy selection of the soloists. No ordinary singers can undertake the exacting solos. The singing of Mrs. Martin-Murphy came almost in the nature of a revelation. She has not been heard in oratorio of recent years, and her splendid rendition of the soprano solos delighted the audience. Her voice was rich and sweet, and the ease with which she sang the most difficult, "On Mighty Pens" and "With Verdure Clad," showed her to be a genuine oratorio artist. In the concerted numbers, with the tenor and bass, Mrs. Martin-Murphy was equally successful, and received the hearty plaudits of the admiring audience.

Daily Spectator, June 16th, 1893.

Of the solo work, in which "The Creation" is peculiarly rich, hearty praise can fairly be given Mrs. Martin-Murphy ~~sang~~ the soprano solos and the soprano part in the part-songs with the ease and dignity of style and method, the purity of intonation and the careful, intelligent phrasing which her admirers are familiar with, and which combine to make her our best oratorio singer.

The Peterborough Examiner:

ORGAN RECITAL.—Tuesday evening St. Luke's Church was crowded to its utmost capacity. The Musical Committee on this occasion procured the services of Mrs. Martin-Murphy, of Hamilton, whose ability as a vocalist, though hitherto unknown here, is firmly established in the Province. Mrs. Martin-Murphy rendered four difficult solos extremely well, the last being the gem of the evening, and displaying her unusual powers to perfection. Her voice is highly cultivated, strong, clear, flexible, and of great compass. Her articulation especially is most distinct, and her appearance and manner is very pleasing.

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1886

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MR. FRED. WARRINGTON.

HE WAS BORN at Northampton, England, in 1852, and was ten years of age when he came with his parents to Canada. After residing in Quebec city for some time he settled in Toronto. In 1869, when a member of the old Adelaide Street Methodist Church, young Warrington's voice began to attract attention. At the inception of The Toronto Philharmonic Society, in 1872, he became a member, and took the bass solo parts in the first production of "The Creation" by that Society. Under the instruction of local teachers, considerable advancement was made, and Mr. Warrington's voice was further developed by study with some of the most eminent teachers of Boston and New York.

After being choir-master of the Bloor Street Methodist Church for two years, Mr. Warrington accepted the leadership of the Elm Street Choir, in 1880, which he soon made one of the best in the city. Six years later he removed to Sherbourne Street Methodist, the Choir of which is now under his leadership. Mr. Warrington's repertoire extends over a wide range of oratorio and operatic music, having sung the bass role in nearly all the standard oratorios during the past twenty years. Mr. Warrington gives private lessons in voice culture at his home in Toronto, being very successful in that department of the musical art.

JOSEPH HAYDN

WAS born April 1, 1732, at Rohrau, Austria. His parents were poor but industrious, and brought up their children to habits of cleanliness, order, work, and religion. There were nineteen children, of which Joseph was the second.

The father was fond of music and accompanied himself on the harp when he sang, though he could not read notes. Before little Joseph was six he could sing all the songs he had heard his father sing, and frequently accompanied himself in perfect time with two sticks in imitation of a violin.

One day a relative, named Frankh, noticed Joseph's fine voice and his sense of time, and proposed to take the child under his care and make a musician of him. The mother seriously objected, because she wanted Joseph to become a priest, but the father was delighted, as he hoped to see his son become a musician, a calling he fairly worshipped.

So Joseph went to Hamburg with his cousin, who was a very thorough teacher, and in time became an excellent singer, and also learned to play on several instruments. Haydn in after years expressed his gratitude at having such a severe and excellent teacher in his childhood.

When Haydn was eight George Reutter, Capellmeister at St. Stephen's, Vienna, heard his sweet voice, and at once offered him a place as chorister to St. Stephen's. He was overjoyed at the opportunity to go to Vienna, that paradise of musicians. Here he studied violin, piano (clavier), and singing. He also studied Latin, reading, writing, and "religion." He received no regular instruction in harmony and composition but used to spend much time in studying out the principles of the former of his own accord, and whenever he could get hold of any music-paper he would compose. He was full of mischief, and delighted in playing tricks. He once climbed to the top of the new palace, which was in process of erection, and was detected by the Empress Maria Theresa, who chanced to be looking out of a window near by. She recommended her Capellmeister to give "the fair haired block-head a good chastising."

The Empress greatly admired Haydn's singing until his voice began to change, and then she declared it reminded her of a young cock trying to crow.

He was now of no use as a singer, and one day he was detected cutting off the pigtail from a fellow chorister's wig. This gave the choir-master an opportunity to give him a good caning and his dismissal at the same time. The poor boy was thus thrown upon his own resources. He rented a little room in an attic, and with no friend but a little old piano, began teaching a few pupils and studying composition in earnest. He studied the composition of Emanuel Bach, and completely mastered his style.

He made many friends, and in 1752, he composed his first mass.

In the same year he set to music a comic opera of Felix Kurz's, and was quite well paid for it.

Haydn made the acquaintance of Porpora, a noted singer of the day. For the sake of his instruction, Haydn went to live with him and perform the duties of valet. At Mennersdorf, Gluck noticed the talent of Porpora's servant and advised him to go to Italy. He continued to study and compose, but without any regular instruction, using Fux's "Gradus" as a foundation. A wealthy amateur, Von Fuenburg, invited him to take up his residence at his house, which he did, and here composed his quartette (1755). Haydn next received an appointment as musical director at the country seat of Count Morzin. Here, in 1759, he composed his first symphony.

In 1760 Haydn had the misfortune to marry a woman who had not the least particle of sympathy for her husband's artistic pursuits. They lived unhappily, and had no children.

In 1761 Haydn became Capellmeister to Prince Esterhazy, with whom he remained to the end of life. Prince Nicholas Esterhazy was a great lover of music, and performed so well on the barytone that Haydn was kept busy writing new pieces for that instrument. He even devoted some time to learning the instrument himself, and one day, thinking to please the Prince, he played a selection before that august personage but the Prince disapproved of a rival and Haydn, much chagrined, gave up his attempt at virtuosity on that instrument. Haydn's works now began to be known all over Europe, and his salary was raised to £70 a year. He was spoken of as "our national favorite." His compositions up to 1766 comprised 30 symphonies, 12 minuets for orchestra, concertos, trios, sonatas, variations, 4 Italian operettas, and a grand cantata. About this time the Prince built "Esterhaz," a country place costing 11,000,000 gulden, and described as having no rival in the world but Versailles. Here Haydn composed all his operas and the greater part of his instrumental works. In speaking of his seclusion and its compensating advantages, Haydn says: "My Prince is always satisfied with my works; I not only have the encouragement of constant approval, but as conductor of an orchestra I make experiments, observe what produces an effect and what weakens it, and am thus in a position to improve, alter, make addition or omissions, and be bold as I please. I am cut off from the world, and am forced to become original."

The Prince was very generous with his musicians and paid good salaries. He would generally take his orchestra with him when he visited Vienna or Presburg. The Empress Maria Theresa visited Esterhaz in 1773, and to her Haydn dedicated a new symphony and it is now known by her name.

In 1779, when his opera, "L'Isola Disabitata," was produced, he was nominated a member of the Accademia Filarmonica at Modena. Haydn's operas were generally written for special occasions, or for particular persons, and in passing judgment on them this must be borne in mind. He himself says: "My operas are calculated

exclusively for our own company and would not produce effect elsewhere." Haydn had pressing invitations from London to visit England. Finally Solomon obtained his promise to visit England. He arrived in London New Year's Day, 1791. Here he was received with the most flattering attention. Lords and ladies, noted artists, musical societies, all joined in showing him attention. When he attended the Handel Commemoration in Westminster Abbey he was completely carried away with the grandeur of the performance and when the full power of the Hallelujah Chorus burst upon him he wept like a child and exclaimed: "He is the master of us all!" In July the honorary degree of Doctor of Music was conferred upon him.

On his return to Austria Haydn set to work to compose an oratorio after the style of Handel. He was then sixty-three years old. He worked slowly and calmly, remarking tranquilly, "I am long about it, for I wish it to last long." At the end of two years it was completed, and on Easter, 1798, the "Creation" was given in the hall of the Swartzenburg palace. The success of the oratorio was instantaneous. All the German papers united in pronouncing it a profound effort of genius.

Haydn's musical labors ended with a second oratorio, "The Seasons." It is superior to the "Creation" in its quartettes, but inferior in its loftiness and grandeur. In 1805 Haydn ceased all composition, having become too feeble to work out his musical ideas. On the 31st of May 1809, he died, universally loved and honored. Haydn was very religious. He prefaced his compositions with mottoes like the following: "In Nomine Domini," "Soli Deo Gloria," or "Sans Deo."

In Haydn's music the most prominent characteristics are originality of ideas, geniality, an exquisite fancy, fine effects in light and shade, and perfect ease and grace in the movement of the whole. The humorous element is often strong, and in one of his symphonies there is an effect that bears out the anecdote told in regard to it. To amuse his prince, Haydn had the orchestra perform a new symphony, which the players had not yet rehearsed. One by one the players came to a standstill, owing to their part not having been written out. Finally all had stopped except the first violin, who all at once found himself playing alone, much to his mortification and the amusement of the others.

Before the time of Haydn there was no such thing as an orchestra composed of so many different instruments. Haydn set himself the task of increasing the number of instruments, and improving the style of orchestral compositions. In the matter of tempi he made some improvements that made the musical fossils of Vienna gape with amazement. The *andantino* he made into the *allegro*; and the fast movements he made into the *prestissimo*. The form of the symphony, as he wrote them, remains the artistic model which composers have patterned after since the time of Haydn. The same is also true of the quartette.

Haydn may not have risen to the sublimest heights in his compositions, but so high and even is their grade of excellence that they will always remain to humanity a source of the keenest pleasure and delight.

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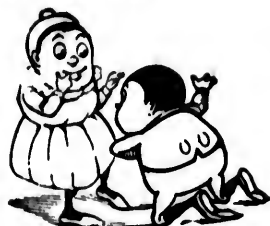
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Part the First.

INTRODUCTION.—REPRESENTATION OF CHAOS.

RECIT.—*Raphael*

In the beginning God created the heaven and the earth ; and the earth was without form, and void ; and darkness was upon the face of the deep.

CHORUS.

And the Spirit of God moved upon the face of the waters ; and God said, Let their be light, and there was light.

RECIT.—*Uriel*.

And God saw the light that it was good ; and God divided the light from the darkness.

AIR.

Now banish before the holy beams,
The gloomy shades of ancient night ;
The first of days appears.
Now Chaos end, and order fair prevails ;
Affrighted fled hell's spirits black in throngs ;
Down they sink in the deep abyss
To endless night.

CHORUS.

Despairing, cursing rage attends their rapid fall ;
A new created world springs up at God's command.

RECIT.—*Raphael*.

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament And it was so.

Now furious storms tempestuous rage ;
As chaff, by the winds are impelled the clouds ;
By heaven's fire the sky is inflamed ;
And awful thunders are rolling on high ;

Now from the floods in streams ascend reviving showers of rain.
The dreary wasteful hail, the light and flaky snow.

AIR.—*Gabriel*.

The marvellous work behold amaz'd
The glorious hierarchy of heaven ;
And to th' ethereal vaults resound
The praise of God and of the second day.

CHORUS.

And to th' ethereal vaults resound
The praise of God and of the second day.

RECIT.—*Raphael*.

And God said, Let the waters under the heavens be gathered together unto one place, and let the dry land appear ; and it was so. And God called the dry land earth, and the gathering of the waters called He seas ; and God saw that it was good.

THE UNITED CHOIRS MUSICAL FESTIVAL.

AIR.

Rolling in foaming billows
 Uplifted roars the boisterous sea.
 Mountains and rocks now emerge,
 There tops into the clouds ascend.
 Through the open plains outstretching wide,
 In serpent error rivers flow.
 Softly purling glides on
 Through silent vales the limpid brook.

RECIT.—*Gabriel.*

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth. And it was so.

AIR.

With verdure clad the trees appear,
 Delightful to the ravish'd sense ;
 By flowers sweet and gay
 Enhanced is the charming sight.
 Here fragrant herbs their odors shed ;
 Here shoots the healing plant ;
 With copious fruit the expanded boughs are hung ;
 In leafy arches twine the shady groves ;
 O'er lofty hills majestic forests wave.

RECIT.—*Uriel.*

And the heavenly host proclaimed the third day, praising God, and saying,—

CHORUS.

Awake the harp, the lyre awake,
 And let your joyful song resound.
 Rejoice in the Lord, the mighty God;
 For He both heaven and earth.
 Hath cloth'd in stately dress.

RECIT.—*Uriel.*

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth ; and let them be for signs and for seasons, and for days, and for years.
 He made the stars also.

RECIT.—*Accompanied.*

In splendor bright is rising now the sun,
 And darts his rays : a joyful, happy spouse,
 A giant proud and glad
 To run his measured course.
 With softer beams and milder light,
 Steps on the silver moon through silent night;
 The space immense of th' azure sky,
 In numerous hosts the radiant orb adorns.
 The sons of God announced the fourth day,
 In song divine, proclaiming thus His power :

CHORUS.

The heavens are telling the glory of God,
 The wonder of His work displays the firmament.

TRIO.

To day that is coming speaks it the day.
 The night that is gone to following night.

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.

In all the lands resounds the word.
Never unperceived, ever understood.
The heavens are telling the glory of God,
The wonder of His work displays the firmament.

Part the Second.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

AIR.

On mighty pens uplifted soars
The eagle aloft, and cleaves the air
In swiftest flight to the blazing sun
His welcome bids to morn the merry lark.
And cooing calls the tender dove his mate.
From every bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

RECIT.—*Raphael.*

And God created great whales, and every living creature that moveth; and God blessed them, saying, Be fruitful and multiply.

Ye winged tribes, be multiplied,
And sing in every tree; multiply
Ye finny tribes and fill each watery deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.

And the angels struck their immortal harps, and the wonders of the fifth day sung.

TRIO.

Gabriel.

Most beautiful appear, with verdure young adorned,
The gently sloping hills; their narrow sinuous veins
Distil, in crystal drops, the fountain, fresh and bright.

Uriel.

In lofty circles play and hover in the air,
The cheerful host of birds; and in the flying whirl
The glittering plumes are dyed as rainbows by the sun.

Raphael.

See flashing through the wet in thronged swarms
The fish on thousand ways around;
Upheaved from the deep the immense leviathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael.

How many are thy works, O God!
Who may their numbers tell?

TRIO AND CHORUS.

The Lord is great, and great His might.
His glory lasts for ever and for ever more.

RECIT.—*Raphael*

And God said, Let the earth bring forth the living creature after his kind; cattle and creeping thing, and beast of the earth, after his kind.

Straight opening her fertile womb,
The earth obeyed the word,
And teem'd creatures numberless,
In perfect forms and fully grown,
Cheerful, roaring, stands the tawny lion
With sudden leap
The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane,
And fiery lock, impatient neighs the noble steed.
The cattle in herds already seek their food
On fields and meadows green
And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumbered as the sands in swarms arose
The hosts of insects In long dimension
Creeps, with sinuous trace, the worm.

AIR

Now heaven in fullest glory shone;
Earth smiled in all her rich attire;
The room of air with fowls is fill'd;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:
But all the work was not complete;
There wanted yet that wondrous being,
That, grateful, should God's power admire.
With heart and voice His goodness praise.

RECIT.—*Uriel*

And God created man in His own image, in the image of God created He him: male and female created He them.
He breathed into his nostrils the breath of life, and man became a living soul.

AIR.

In native worth and honor clad
With beauty, courage, strength adorn'd,
Erect, with front serene, he stands
A man, the lord and the king of nature all.
His large and arched brow sublime,
Of wisdom deep declares the seat!
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse
Her softly smiling virgin looks,
Of flowery spring the mirror,
Bespeak him love, and joy, and bliss.

RECIT.—*Raphael*.

And God saw everything that he had made, and behold it was very good: and the heavenly choir, in song divine, thus closed the sixth day:—

CHORUS.

Achieved is the glorious work;
The Lord beholds it, and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

TRIO.

Gabriel and Uriel.

On Thee each living soul awaits;
From Thee, O Lord, all seek their food.
Thou openest Thy hand,
And fillest all with good.

Raphael.

But when Thy face, O Lord, is hid,
With sudden terror they are struck;
Thou takest their breath away.
They vanish into dust.

Gabriel, Uriel and Raphael.

Thou sendest forth Thy breath again,
And life with vigor fresh returns;
Revived earth unfolds new strength
And new delights.

CHORUS.

Achieved is the glorious work;
Our song let be the praise of God.
Glory to His name for ever,
He sole on high exalted reigns.
Hallelujah.

Part the Third.

INTRODUCTION —MORNING.

RECIT.—*Uriel.*

In rosy mantle, appears by music sweet awak'd,
The morning, young and fair;
From heaven's angelic choir
Pure harmony descends on ravished earth.
Behold the blissful pair.
Where hand in hand they go; their glowing looks
Express the thanks that swell their grateful hearts.
A louder praise of God their lips
Shall utter soon; then let our voices ring
United with their song

DUET —*Adam and Eve.*

By Thee with bliss, O bounteous Lord,
The heaven and earth are stor'd
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS

For ever blessed be His power,
His name be ever magnified

Adam.

Of stars, the fairest pledge of day,
That crown'st the smiling morn;
And thou, bright sun, that cheer'st the world,
Thou eye and soul of all;

CHORUS.

Proclaim in your extended course,
Th' almighty power and praise of God.

Eve.

And thou that rulest the silent night,
And all ye starry host;
Everywhere spread wide His praise
In choral songs about.

Adam.

Ye mighty elements, by His pow'r
Your ceaseless changes make;
Ye dusky mists and dewy streams
That rise and fall through th' air;

CHORUS.

Resound the praise of God our Lord:
Great His name and Great His might:

Eve.

Ye purling fountains tune His praise;
And wave your tops, ye pines:
Ye plants, exhale, ye flowers, breathe,
To him your balmy scent.

Adam.

Ye that on mountains stately tread;
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream:

Eve and Adam.

Ye creatures all, extol the Lord;

CHORUS.

Ye creatures all, extol the Lord;
Him celebrate Him magnify.

Eve and Adam.

Ye valleys, hills and shady woods,
Made vocal by our song;
From morn to eve you shall repeat
Our grateful hymns of praise

CHORUS

Hail, bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame;
The heavens and earth Thy power adore;
We praise Thee now and evermore.

RECIT.—*Adam.*

Our duty we have now perform'd,
 In offering up to God our thanks.
 Now follow me, dear partner of my life,
 Thy guide I'll be; and every step
 Pours new delights into our breasts,
 Shows wonders everywhere
 Then mayst thou feel and know the high degree
 Of bliss the Lord allotted us,
 And with devoted heart His bounty celebrate.
 Come, follow me, thy guide I'll be.

Eve.

O thou, for whom I am! my help, my shield,
 My all, thy will is law to me;
 So God our Lord ordains, and from obedience
 Grows my pride and happiness.

DUET.

Adam.

Graceful consort, at thy side
 Softly fly the golden hours;
 Every moment brings new rapture,
 Every care is lull'd to rest.

Eve.

Spouse adored, at thy side
 Purest joys o'erflow the heart:
 Life and all I have is thine,
 My reward thy love shall be.

Both.

The dew-dropping morn, O how she quickens all!
 The coolness of even. O how she all restores!
 How grateful is of fruits the savour sweet!
 How pleasing is of fragrant bloom the smell!
 But, without thee, what is to me
 The morning dew, the breath of ev'n,
 The savoury fruit, the fragrant bloom.
 With thee is every joy enhanced,
 With thee delight is ever new,
 With thee is life incessant bliss,
 Thine, thine it all shall be

RECIT.—*Uriel*

O happy pair! and happy still might be,
 If not, misled by false conceit,
 Ye strive at more than granted is,
 And more desire to know than know ye should.

CHORUS.

Sing the Lord, ye voices all;
 Magnify His name through all creation,
 Celebrate His power and Glory,
 Let His name resound on high
 Jehovah's praise for ever shall endure.

Amen.

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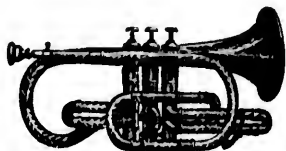
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MR. ROSELLE POCOCKE

WAS born in the year 1857, at Unionville, near Toronto. He evinced at an early age an intense love for music, and began his musical career by taking up the study of the violin. When in his sixteenth year, he became acquainted with Mr. St. John Hyttenrauch, a most thorough and conscientious musician, and for many years they were associated as master and pupil in choral military band, and orchestral work. It was at this period that Mr. Pococke became so well grounded in all those matters which pertain to philharmonic work. After some time, feeling he needed a clearer insight into the mysteries of solo violin playing, he took a course of instruction from Prof. J. M. Baumann, of Hamilton, and followed that up by going to the famous conservatory at Leipzig, Germany. At this "mecca" of musicians he studied violin, piano, harmony, counterpoint orchestration and composition with some of the most eminent artists in the musical world, such as Jadassohn, F. Hermann, Hans Sitt and Dr. Paul Klengel. Shortly after returning from abroad he organized the London Symphony Orchestra, which is recognized by competent judges, both lay and professional, to be the best resident orchestra in Ontario, not excepting any. Mr. Pococke is conductor of the London Choral Society, organist and choir master of Wellington Street Methodist Church, teacher of violin at Hellmuth Ladies' College, London, and Alma College, St. Thomas.



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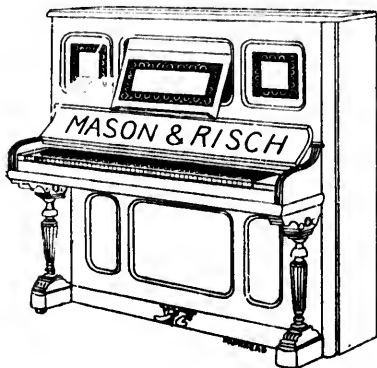
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PROGRAMME

PART I.

1. Overture—"Lancrell," Rossini
Waterloo Musical Society Band, conducted by N. Zeller.
2. Chorus—"Dominion Hymn," G. W. Armstrong
United Choirs, School Children, Band, and Orchestra,
conducted by C. A. Winter.
3. Address of Welcome by Sir John Carling, M. P.
4. Hymn—"Unchaogenic Almighty God," Duke Street
By Choirs, Children, Band, and Orchestra,
conducted by Frank Ruse.
5. Competing Chorus—Mixed, No. 1.
6. Patriotic Hymn—"The Maple Leaf,"
400 Picked School Children and Band,
conducted by J. L. Barron.
7. Competing Chorus—Male, No. 1.
8. Hymn—"Jesus, Lover of my Soul," Hollingside
United Choirs, Band, and Orchestra, con'd by W. C. Barron.
9. Competing Chorus—Mixed, No. 2.
10. Anthem—(With Full Voiced Choir) Mozart
United Choirs, Band, and Orchestra, con'd by Roselle Pococke.

PART II.

1. Selection—"Reminiscences of all Nations," Godfrey
Waterloo Band, conducted by N. Zeller.
2. Hymn—"Onward Christian Soldiers," Sullivan
Choirs, Children, Band, and Orchestra, con'd by C. A. Winter.
3. Competing Chorus—Mixed, No. 3.
4. Patriotic Glee—"Red, White and Blue,"
School Children, conducted by Mr. J. L. Barron.
5. Competing Chorus—Male, No. 2.
6. Hymn—"Glorious Things of Thee, &c." Austria-Haydn
Choirs, Band, and Orchestra, conducted by Frank Ruse.
7. Secretary's Report and Announcements.
8. Anthem—"Deus Misereatur," Mammatt
Choirs, Band, and Orchestra, conducted by W. C. Barron.

* GOD SAVE THE QUEEN.*

The Piano used at this Concert is from the warerooms of R. S. Williams & Son.

Dominion Life Assurance Company,



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PAID-UP CAPITAL, \$64,400. DEPOSITED WITH GOVERNMENT, \$50,000



JAMES INNES (Guelph), President.
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at same rates as gentlemen.

If you hear of any good thing in life assurance, ask our
Agent or write to Head Office for information, as we have it
too, and you may save something in the rate.

Third Concert.

WEDNESDAY EVENING, JULY 10th, 1895.

PROGRAMME

PART I.

1. Overture—"Rachetzahl," Flotow
Waterloo Band, conducted by N. Zeller.
2. Anthem—"Gloria," Farmer
Choral Society, Competing Choirs, and Band,
conducted by W. C. Barron.
3. Address—"Choir Organization or Church Music,"
By one of the Judges.
4. Glee—"Let the Hills and Vales," (Male Voices) Richards
Competing Choruses, conducted by C. A. Winter.
5. Competing Chorus—Ladies, No. 1.
6. Chorus—"Heavens are Telling," Haydn
Choral Society, and Band, conducted by R. Pococke.

PART II.

1. Valse—"Mein Schoenster Tag," Gungl
Waterloo Band, conducted by N. Zeller.
2. Competing Chorus—Ladies, No. 2.
3. Hymn—"Abide With Me," (Eventide) Monk
Competing Choirs, Choral Society, and Band,
conducted by Mr. Frank Ruse.
4. Announcement of Decision, with Criticisms.
5. Chorus—"Gloria," Mozart
Choral Society and Band, conducted by R. Pococke.
6. Announcements,
7. Selection—"Atilia," Verdi
Waterloo Band, conducted by N. Zeller.

GOD SAVE THE QUEEN.

Mayor Little has kindly consented to take the Chair.

The Gerhard Heintzman Piano used is from the wareooma of W. McPhillips.

Monster Picnic at Port Stanley

—ON—

THURSDAY, JULY 11th, 1895,

in which the citizens are kindly invited to join with the visiting Choirs and their friends.

The L. E. & D. R. R. have kindly offered us the low rate of 30 cents for the round trip, good going on a regular train, either way, on the 11th.

The Steamer Joe Milton will be available for short trips on the Lake, and Port Stanley is well known for its excellent accommodation for Excursion Parties, as well as the facilities for Boating and Bathing.

Come one; come all, and take a day off with the singers.

Hymn No. 1.

Unchangeable, almighty Lord,
Our souls upon Thy truth we stay ;
Accomplish now Thy faithful word,
And give, O give us all one way !

O let us all join hand in hand,
Who seek redemption in Thy blood,
Fast in one mind and spirit stand,
And build the temple of our God !

O let us take a softer mould,
Blended and gathered into Thee ;
Under one Shepherd make one fold,
Where all is love and harmony !

Regard Thine own eternal prayer,
And send a peaceful answer down ;
To us Thy Father's name declare ;
Unite and perfect us in one.

Hymn No. 2.

Jesus, lover of my soul,
Let me to Thy bosom fly,
While the nearer waters roll,
While the tempest still is high.
Hide me, O my Saviour, hide,
Till the storm of life be past ;
Safe into the haven guide ;
O receive my soul at last.

Other refuge have I none,
Hangs my helpless soul on Thee ;
Leave, ah ! leave me not alone,
Still support and comfort me.
All my trust on Thee is stayed ;
All my help from Thee I bring ;
Cover my defenceless head
With the shadow of Thy wing.

Plenteous grace with Thee is found.
Grace to cover all my sin ;
Let the healing streams abound,
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of Thee ;
Spring Thou up within my heart,
Rise to all eternity.

Hymn No. 3.

Glorious things of Thee are spoken,
Zion, city of our God;
He, Whose word cannot be broken,
Formed thee for His own abode.
On the Rock of Ages founded.
What can shake Thy sure repose?
With salvation's walls surrounded,
Thou may'st smile at all Thy foes.

See the streams of living waters,
Springing from eternal love,
Still supply Thy sons and daughters,
And all fear of want remove;
Who can faint while such a river
Ever flows our thirst to assuage?
Grace, which, like the Lord, the Giver,
Never fails from age to age.

Round each habitation hovering,
See the cloud and fire appear,
For a glory and a covering,
Showing that the Lord is near:
He who gives us daily manna,
He who listens when we cry,
Let Him hear the loud hosanna
Rising to His throne on high.

Hymn No. 4.

Onward, Christian soldiers, marching as to war,
Looking unto Jesus, who is gone before!
Christ, the Royal Master, leads against the foe;
Forward into battle see his banners go.

CHORUS.

Onward, Christian soldiers, marching as to war,
Looking unto Jesus, who is gone before.

Like a mighty army, moves the Church of God;
Brothers, we are treading where the saints have trod;
We are not divided, all one body we,
One in hope and doctrine, one in charity.

Onward, then, ye people, join our happy throng;
Blend with ours your voices in the triumph song.
Glory, praise and honor, men and angels sing,
Through the countless ages, unto Christ the King.

Hymn No. 5.

Abide with me fast falls the eventide;
 The darkness deepens; Lord, with me abide!
 When other helpers fail and comforts flee,
 Help of the helpless, O abide with me!

Swift to its close ebbs out life's little day;
 Earth's joys grow dim, its glories pass away;
 Change and decay in all around I see;
 O Thou, who changest not, abide with me!

I need Thy presence every passing hour;
 What but Thy grace can foil the tempter's power?
 Who like Thyself my guide and stay can be?
 Through cloud and sunshine, O abide with me!

I fear no foe with Thee at hand to bless,
 Ills have no weight, and tears no bitterness;
 Where is death's sting? where, grave, thy victory?
 I triumph still if Thou abide with me!

Reveal Thyself before my closing eyes;
 Shine through the gloom and point me to the skies,
 Heaven's morning breaks, and earth's vain shadows flee;
 In life and death, O Lord abide with me!

Hymn No. 6.

Composed by Ald. Geo. W. Armstrong, London.

Lord, our Dominion bless
 With peace and plenteousness;
 Our bulwarks stand!
 Through all our vast domains,
 Our cities, forests, plains,
 Lakes, rivers, mountain chains,
 Protect our land.

Our Provinces unite
 In Federation's might,
 In Union strong;
 Let every discord cease,
 Strife's bitterness decrease,
 Just laws uphold in peace,
 With pen and tongue.

Concord and love bestow,
 Let goodness ever grow,
 Keep honor bright;
 Our freedom strong and sure,
 Our patriotism pure,
 Our heritage secure,
 Founded on right.

Canada's first desire:
 Loyal to old Empire;
 No feuds between.
 Unitedly our race
 Implore Thee, God of grace,
 To guard our foremost place;
 God save the queen.



MR. WM. CAVEN BARRON,

SON of Jas. L. Barron (teacher of music in the Public Schools), was born in St. Marys, County of Perth, in 1864. He moved to London with his family in 1870. His passion for music early portrayed itself. He studied with the best local teachers of twenty years ago. In 1882-3 he studied at the New England Conservatory of Music, in Boston, under Otto Bendix, piano; Henry M. Dunham, organ; Hale and Elson for harmony and theory. Returning, he still continued to teach in London, until he gave up his large connection to accept the professorship of piano, organ and harmony at Hellmuth Ladies' College.

Resigning his position there, after giving entire satisfaction, Mr. Barron left for an extended finishing course in Europe. Going direct to Leipzig, Mr. Barron was extremely fortunate in being accepted as a member of the household of Herr Martin Krause, the celebrated critic and piano teacher, where he continued to live for nearly two years. Prof. Dr. Jadassohn and Paul Homyer were also teachers to Mr. Barron in harmony, counterpoint and organ.

Returning home, in 1891, he married Miss Ella Leonard, eldest daughter of the late Senator Leonard.

In the fall of 1891 the London Conservatory of Music and School of Elocution was established in a very small way, but each year it has been growing in the confidence of the public both as to its artistic work and business integrity, until now it is one of the leading institutions in Canada.

At present the subject of our sketch is principal of the said institution, and organist of the First Presbyterian Church.

The Red, White and Blue.

Britannia the pride of the ocean,
 The home of the brave and the free,
 The shrine of the sailor's devotion;
 No land can compare unto thee!
 Thy mandates make heroes assemble,
 With victory's bright laurel in view,
 Thy banners make tyranny tremble,
 When borne by the red, white and blue.
 When borne by the red, white and blue,
 When borne by the red, white and blue,
 Thy banners make tyranny tremble,
 When borne by the red white and blue.

When war spread its wide desolation,
 And threatened our land to deform,
 The ark then of freedom's foundation,
 Britannia rode safe through the storm.
 With her garlands of victory around her,
 When so nobly she bore her brave crew,
 With her flag floating proudly before her,
 The boast of the red, white and blue.
 The boast of the red, white and blue,
 The boast of the red, white and blue
 With her flag floating proudly before her,
 The boast of the red, white and blue.

While justice and freedom uphold her
 No danger can threaten our isle;
 While Britons stand shoulder to shoulder,
 Old England at foemen may smile.
 With brighter days dawning before us,
 With our hope in the good and the true,
 We will march onward singing in chorus,
 Three cheers for the red, white and blue.
 Three cheers for the red, white and blue,
 Three cheers for the red, white and blue.
 We will march onward singing in chorus,
 Three cheers for the red, white and blue.

The Maple Leaf, Our Emblem Dear.

By kind permission of Messrs. A. & S. Nordheimer.

Words and Music by Alex. Muir, B. A.

In days of yore the hero Wolfe,
 Britain's glory did maintain,
 And planted firm Britannia's flag,
 On Canada's fair domain,
 Here may it wave, our boast and pride,
 And joined in love together,
 The Thistle, Shamrock, Rose entwine
 The Maple Leaf for ever.

CHORUS.

The Maple Leaf, our emblem dear,
 The Maple Leaf for ever!
 God save our Queen, and Heaven bless
 The Maple Leaf for ever.

On many hard fought battle fields,
 Our brave fathers side by side,
 For freedom, homes, and loved ones dear,
 Firmly stood, and nobly died;
 And those dear rights which they maintained,
 We swear to yield them never!
 We'll rally 'round the Union Jack,
 The Maple Leaf for ever.

On Merry England's far famed land,
 May kind Heaven sweetly smile;
 God bless old Scotland evermore,
 And Ireland's Emerald Isle!
 Then swell the song both loud and long,
 Till rocks and forests quiver;
 God save our Queen, and Heaven bless
 The Maple Leaf for ever.

UNITED CHOIRS EXCURSION AND CONCERT.

Rules for the Competition.

1. No single Church Choir allowed to compete as such; it must be a Singing Society or two or more Choirs (or parts of Choirs) combined and known as Chorus from conducted by and not denominational.

2. Mixed Chorus, Class A, shall consist of not less than fifty, or more more than sixty voices, exclusive of the conductor; Mixed Chorus, Class B, not less than thirty nor more than forty voices; Ladies' Chorus, not less than twelve nor more than twenty voices; Male Chorus, not less than twelve nor more than twenty voices.

3. Each Chorus will be required to sing one selection chosen by the Secretary (without accompaniment), and one chosen by themselves with piano only if desired and expected to prepare a number of Glees and Anthems to be given as part of the Evening Concert, the proceeds of which to be applied to paying the expenses of judges, cost of music, and purchasing handsome batons for winning conductors and neat badges for the members.

4. The selections chosen are as follows:

For Mixed Chorus, Class A.	"Awake, Æolian Lyre"	- - -	Danby
" " " " B,	"Departure"	- - -	Mendelssohn
" Ladies' " - - -	"Blossom Time"	- - -	Marstin
" Male " - - -	"Home, Sweet Home"	Arr. by	Geibel

5. All will please prepare the Hymn, "Abide With Me," and the Anthem, "Gloria," from Farmer's Mass in B flat.

Mixed Choruses, Class A, "Hunting Song" from Dorothy - Cellier

" " " B, "Lark Song" - - - - Mendelssohn

Ladies' " " " "Ocean Spray" - - - - Richards

Male " " " ("Juanita" - - - - Arr. by Geibel
" " " ("Let the Hills and Vales," etc. Richards

6. The music of all the above will be sent free to those taking part; but, of course, those who get the music and do not compete will be required to pay for same.

7. Conductors will draw for position, and Choruses will be known by number only until after the decisions are announced.

8. Judges will be appointed by a prominent musician of Toronto, and he has been requested to advise no one who they are, and they in turn will not be informed the names of the competing Choruses.

9. Mixed Chorus Competition, Class A, is open to any Chorus from any place in Ontario, but Choruses from Toronto, Hamilton and London, will not be allowed to compete in the other three Classes.

10. Conductors will please send me two copies of selections chosen by themselves, for the use of the Judges.

We will be pleased to have all join in the Mass Choruses from the Grand Stand, and those members who do not belong to participating Choirs will receive a neat badge and a pamphlet containing music and words of hymns and anthems selected, upon remitting the small contribution of ten cents each.

Respectfully yours,

CHAS. A. WINTER,

Secretary.

P. S.—Should conductors be required to drill outside Choirs they will be selected from conductors of competing Choruses, and their time and expenses paid while away on such duty.—C. A. W.

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MR. CHAS. A. WINTER,

Waterloo, Ont.

ORGANIZER AND SECRETARY OF THE UNITED CHOIRS GATHERINGS

Compliments
of the
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 London, Ont.
 JAS W WESTERVELT PRINCIPAL.

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College Reopens Sept. 3rd, 1895.

J. W. WESTERVELT, Principal.

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THE LONDON CHORAL SOCIETY.

THIS Society was organized in the winter of 1892-3, largely through the instrumentality of the present popular conductor, Mr. Roselle Pococke. The membership for the first season was about 125 voices, and with this force the first miscellaneous concert was given in the early part of 1893.

Since that time the Society has appeared before the public on several occasions, and, besides miscellaneous subjects, has rendered such works as Mendelssohn's "Hymn of Praise" and Haydn's "Imperial Mass." In the summer of 1894, at the competition which was held the United Choirs Excursion, the representatives of the Choral Society were fortunate enough to secure the highest award for part singing, under the same efficient leadership.

With largely increased numbers and much enthusiasm the Society is now at work on Haydn's masterpiece, "The Creation," which will be rendered at the annual gathering in London this year on the evening of July 9th. The London Symphony Orchestra, in full force, will assist on this occasion.

The officers of the Society for the current year are : President, George Kirk ; Vice President, Dr. C. H. Ziegler ; Secretary, A. Murray ; Treasurer, Mrs. W. H. McCutcheon ; Executive Committee, Mrs. W. Ellis, Miss A. L. Smallman, Miss L. Raymond, and Messrs. P. J. Watt, W. E. Saunders, M. Armstrong and Wm. Ellis.

The London Symphony Orchestra.

FIRST VIOLINS.

Mr. George Angus	Miss Mabel Webbe
" James Cresswell	" Lulu Risdon
" Ed. Robson	" Ada Johnston
Mrs. Ralph McCully	" Mary Burnett
Miss Blanche Risdon	" Una McKim
" Helen Paterson	" Chris. McIntosh

SECOND VIOLINS.

Miss Minnie McDonald	Mr. Joseph Johnson
" J. A. Brown	" R. Jex
" Lizzie Gaul	" W. Jex
" Ella ———	" J. P. Hunt
" Fannie Crick	" Winterbottom
Mr. Wm. Moore	

VIOLAS.

Mr. Chas. Briggler	Mr. J. W. Fetherston
" Wm. Kitchen	" B. E. Chadwick

CONTRA BASSES.

Mr. Thomas Littlehales	Mr. R. Crick
" W. J. McLeod	" A. Duval
Mr. Elden Westman	

'CELLOS.

Mr. H. S. Saunders	Miss Stella Risdon
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FLUTES.

Mr. Frank O'Rourke	Mr. Edward Fitzthomas
Mr. Charles Weismer	

CORNETS.

Mr. St. George	Mr. Wm. Mullins
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OBOES.

Mr. Thomas Hiscott	Mr. Robert Allen
Mr. Robert Tatham	

TROMBONES.

Mr. Thomas Warren	Mr. R. Rudd	Mr. Westland
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CLARIONETS.

Mr. Fred. L. Evans	Mr. Frank Pontey
Mr. Wm Taylor	

TUBA.

Mr. Fred. Howe

BASSOONS.

Mr. R. Corneilius	Mr. Wm. McKenna
-------------------	-----------------

TYMPANI.

Mr. Harry McKenna

HORNS.

Mr. John Symet	Mr. Waldock
----------------	-------------

The London Choral Society.

SOPRANOS.

Mrs. J. J. Brown	Miss Katie Hazelwood
" Cruikshank	" Hill
" Wm. Ellis	" Hockin
" W. P. Essex	" Hotson
" Macpherson	" Kate Hughes
" J. McCormick	" Johnston
" Olmsted	" E. Johnstone
" J. Scollick	" Annie Lacey
" J. Wallace	" Leith
" P. J. Watt	" A. McDougall
" Wisner	" E. McDougall
Miss Abram	" Flo. McDougall
" Agar	" Merk
" Bacon	" M. Mulligan
" Baker	" Alice Murray
" Barned	" Jennie Nicol
" E. Beaton	" Annie Nobbs
" M. Beaton	" A. Palmer
" Bechtell	" L. Palmer
" M. Bradford	" Mand Parker
" Bridge	" May Pickard
" A. Bush	" Myra Pickard
" Calver	" L. Raymond
" M. Chapman	" Robb
" L. Childs	" M. Robb
" Collins	" Ryan
" L. Costello	" D. L. Ryan
" M. Costello	" Bella Saunders
" B. Dale	" Shannan
" L. Daniels	" Annie Simpson
" Davis	" A. L. Smallman
" Fannie Donald	" Summers
" Lily Donald	" Sumner
" K. Dowell	" Tagg
" Dwyer	" L. Tomlinson
" Della Edgecombe	" H. Wade
" Edmunds	" J. Wallace
" Allie Gidley	" L. Wallace
" M. Gidley	" M. Wallace
" Gillean	" Whitton
" Grace Goldsmith	" J. Whitton
" E. Gourlay	" A. Wilson
" M. Grange	" E. Wilson
" M. Gray	" Dell Winnett
" Griffiths	" Wrighton
" Hambley	" Evelyn Wrighton
" M. J. Hamilton	" E. Wyatt
" Edith Hance	" May Wyatt
" Harding	" Yealland

THE UNITED CHOIRS MUSICAL FESTIVAL

ALTOS.

Mrs. McCutcheon	Miss Griffith
" Pigott	" Lily Hazelwood
" Frank Robinson	" F. Law
" Saunders	" G. McCutcheon
" Stead	" L. McHenry
" Steele	" Mortimer
" Thorne	" Mountjoy
" T. H. Whetter	" M. Mountjoy
" W. Wright	" C. Norton
Miss B. Boon	" Gladys Norton
" Clark	" Rogers
" L. Collins	" L. Saunders
" B. Crofts	" Symons
" M. K. Crofts	" Templeton
" Connors	" E. Walker
" J. A. Dibbs	" H. Westman
" M. Eakens	" K. Westman
" Edwards	" Alice Wright
" Evans	" Tillie Wright

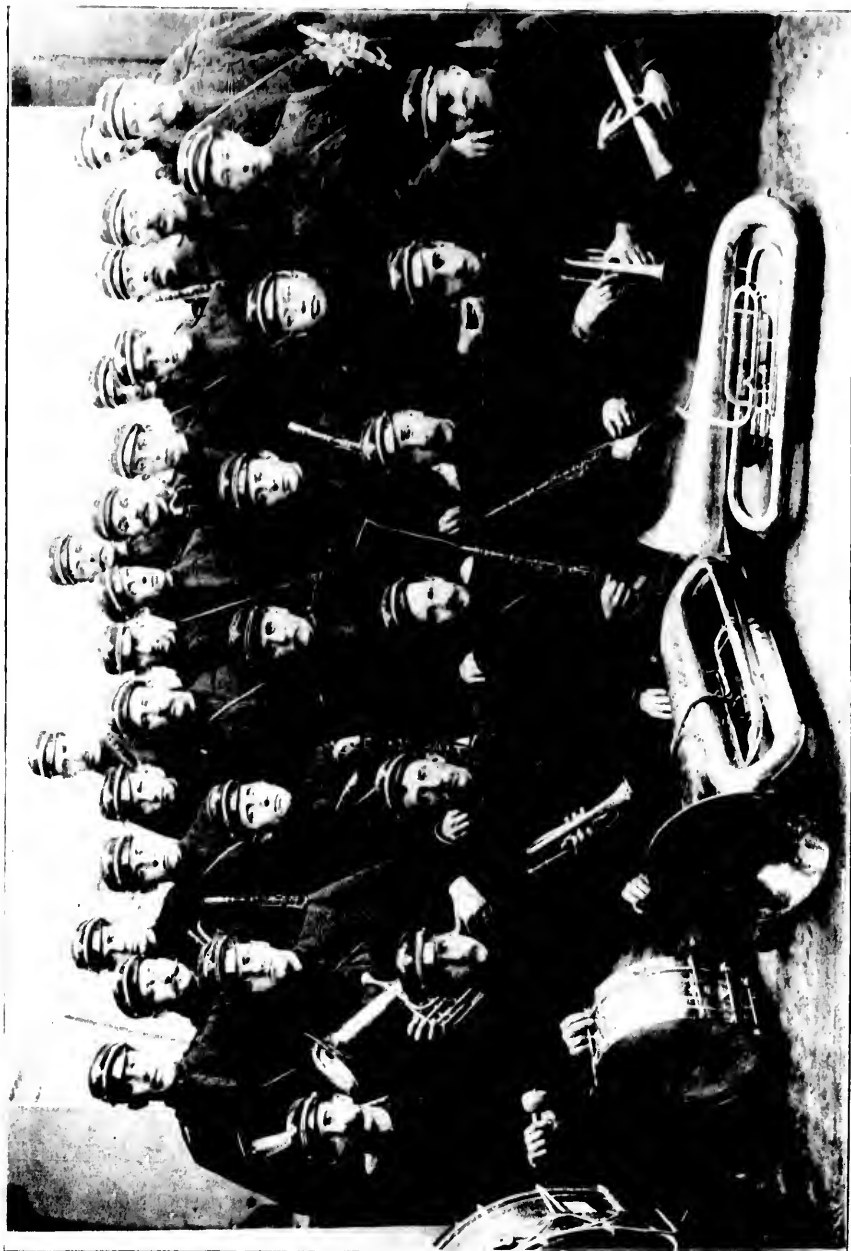
Miss Young.

TENORS.

Mr. Maxwell S. Armstrong	Mr. J. Ramahan
" Berry	" John Shannon
" Lewis Clark	" S. Southcott
" C. Davidson	" W. E. Saunders
" W. P. Essex	" Wm. Scarchiffe
" W. J. Garside	" A. Sinclair
" Griffiths	" C. B. Smith
" D. L. Hardy	" Thos. Snell
" Hotson	" F. J. Strangeman
" Johnston	" James Wallace
" Geo. Kirk	" John Ward
" E. Lacey	" G. R. Westland
" Harry Lewis	" E. Westman
" J. Coates Lockhart	" Winnett
" S. H. Milling	" W. Wright
" A. Murray	" Dr. Ziegler.
" T. Norman	

BASS.

Mr. Barbour	Mr. J. H. Luxton
" Hy. Bent	" J. W. McIntosh
" F. Chambers	" A. J. McTavish
" F. Cole	Capt. Rohson
" Crawford	Mr. A. St. Clair
" Dale	" J. Scollick
" Doggerell	" Sharp
" J. Doherty	" C. R. Short
" Wm. Ellis	" F. Soper
" A. Erison	" A. G. Stephens
" Harry Froggatt	" C. Stockwell
" Edward Gardiner	" B. Stockwell
" J. Goodge	" W. E. Tambling
" Gorman	" H. Wade
" Walter Gurd	" Jos. Wade
" J. H. Hamble	" J. Watt
" F. W. Hardy	" P. J. Watt
" A. Hodder	" Wildren
" A. D. Hodgins	" D. C. Wilson
" Dr. Holmes	" H. Wood.



THE WATERLOO MUSICAL SOCIETY BAND.

THE BAND OF THE WATERLOO MUSICAL SOCIETY.

BY RIM.

WATERLOO has had a number of bands to help make up her early musical history and, before the year 1882, many were the ups and downs to which her bands were subjected.

It was said that some of these organizations of the olden time were good ones. Be that as it may, we have undisputable evidence that the lives of such bands were not of long duration.

On the other hand there were bands that nothing seemed able to subdue. They did not seem able to improve with age and experience. These were the bands of the "other kind."

It was not until January 27th, 1882, that a move was made in the direction of supplying Waterloo with a good band, and encouraging the study of a better class of music.

This was the date of the formation of the Waterloo Musical Society.

The first officers were: B. Devett, President; Wm. Roos, Vice-President; John Killer, Secretary; Simon Snyder, Treasurer; Messrs. Chas. Moogk, P. H. Sims, Harry Nafe, L. Graybill, and C. M. Taylor, Managing Committee.

Mr. N. Zeller was engaged as conductor, and the fact that he has been the leader of the Waterloo Musical Society Band ever since the organization of the Society, speaks volumes for his ability as a conductor, retaining, as he does, the respectful obedience of "his boys" at all times.

Since 1882 up to the present time the Band of the Waterloo Musical Society has had an eventful history. Few amateur musical organizations can look back on thirteen years of such continued successes. During its career many band competitions found "our boys" on hand to do battle for the championships. While they did not always take the premier position, they were never discouraged, and felt that they were always better for the preparation they received for such contests.

In a competition between first-class bands at Guelph, Waterloo took 1st, Preston 2nd, Orangeville 3rd.

At Bomanville—Again Waterloo took 1st, Preston 2nd, Peterboro' 3rd.

At Stratford—Waterloo 1st, Sarnia 2nd.

At Clinton—Waterloo 1st, Wingham 2nd, Clinton 3rd.

At Listowel—Waterloo 1st, Sarnia 2nd, Guelph 3rd.

At Bowmanville—Massey Band 1st, Waterloo 2nd, Peterboro' 3rd.

At Guelph—Bowmanville 1st, Sarnia 2nd, Waterloo 3rd.

At Hamilton—10th Royals (Toronto) 1st, Waterloo 2nd, Berlin 3rd.

The Waterloo Musical Society Band has also been barred from entering several competitions between first-class bands, a compliment

to its excellence, and, in fact, a tribute to its superiority as a musical body.

In 1885 a band competition under the management of the Waterloo Musical Society was held at Waterloo. Those who were present will remember the two days of music and merriment, and the success of the venture in every respect. A large number of bands took part in the competition, the Waterloo Musical Society Band, of course, not competing. The competition between first-class bands resulted: Sarnia 1st, Guelph 2nd, Bowmanville 3rd. In the competition between bands in the second-class Berlin took 1st, Preston 2nd, Dominion Piano and Organ Co., Bowmanville, 3rd.

The Band of the Waterloo Musical Society has earned for itself more than a local reputation by its visits several times to Buffalo, Cleveland, Bay City, Mich.; Detroit, Ann Arbor, and other American cities, while Toronto, Hamilton, London, Guelph, and many other Canadian towns have been visited very often.

They have accompanied the annual excursion of United Choirs twice, the present outing at London being their third engagement of this kind.

The boys now look forward to the Choir Excursion with pleasurable anticipation, and hope in the near future to entertain the Choirs at the beautiful Park in their own town—Waterloo.

The musicians who now make up the Band of the Waterloo Musical Society are:

N. Zeller, Conductor.
Fred Hueglin, Piccolo.
Fred. Halstead, Flute.
Ferdinand Hueglin, Oboe.
Jacob Hueglin, *E♭* Clarionet.
Charles Friedrich, 2nd *E♭* Clarionet.
Charles Woodward, 1st *B♭* Clarionet.
Jacob Conrad, 1st *B♭* Clarionet.
C. Kalbfleisch, 1st *B♭* Clarionet.
John Grasser, 2nd *B♭* Clarionet.
Edmund Keller, 2nd *B♭* Clarionet.
Adam Uffelman, 3rd *B♭* Clarionet.
John Kress, Alto Clarionet.
Louis Oswald, Bass Clarionet.
Henry Schaefer, 1st *B♭* Cornet.
Surgeon Sheppard, 1st *B♭* Cornet.
John Diegel, 2nd *B♭* Cornet.
F. J. Crowley, 2nd *B♭* Cornet.
John Bruegeman, 1st Horn.
Jos. Lauber, 2nd Horn.

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Adam Hueglin 1st Tenor Trombone.
Henry Kress, 2nd Tenor Trombone.
W. A. Raymo, Bass Trombone.
Fred. Buffinger, Tenor Horn.
Geo. Killer, Euphonium.
Charles Froehlich, Eb Bass.
Sanford Cary, Eb Bass.
Win. Bohlender, Double Bb Bass.
Peter Roos, Snare Drum.
Chas. Trench, Bass Drum

The officers of the Waterloo Musical Society for 1895 are :

Hon. President—Simon Snyder, Mayor of Waterloo
President—Clayton W. Wells.
First Vice-President—Mr. Cyrus Schiedel.
Second Vice-President—Mr. Phil. Pequegnat.
Recording Secretary—W. J. Marshall.
Corresponding Secretary—Ed. M. Devitt.
Treasurer—J. H. Roos.

Committee of Management—The above mentioned officers and Messrs. John Grasser, Louis Oswald, Charles Froehlich, George Killer, W. A. Rayms, J. W. Fear, W. A. Kumpf

The Band keeps up regular practice during the entire year at their rooms, with the exception of the warm summer months, when they give weekly open air concerts at the Park and on their stand at the Market Square.

If one wished for evidence of the popularity and excellence of the Band of the Waterloo Musical Society it is only necessary to hear them at their weekly concerts in their own town, and see the immense crowds who gather on such occasions to hear them.

Their many friends in all parts of Canada take a personal interest in this thriving organization, and wish them many more years of success as in the past.





WHAT

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Is relished by the wisest men."

• • • • •



Mr. Sim Fax, humorist, well deserves the name. His delineation of things pathetic and comic, from "grave to gay, from lively to severe," called forth the most enthusiastic plaudits. His comic recitals were funny beyond description and convulsed his hearers, while eyes grew moist at his more serious renditions.—Montreal "Witness."

Those who have only seen Mr. Sim Fax in his comic sketches can hardly be expected to appreciate the ability and talent he exhibits in the loftier sphere of sacred song and recitation.—Rat Portage news Winnipeg "Free Press."

WHO is so well known throughout Ontario, in musical circles, or in the concert hall, as Mr. Sim Fax? And not to Ontario alone is his reputation confined. It has become almost CONTINENTAL, as the following press encomiums show:—

His gentle manner, excellent delivery, and wonderful control of voice, both as a reciter and a singer, cannot fail to capture and hold the attention of an audience.—London "Free Press."

Sim Fax, as a dramatic and humorous reciter, has no equal. The "Leader," Regina, N. W. T.

Mr. Sim Fax, although well known and always welcome to a Belleville audience, was never seen to better advantage. The Belleville "Ontario."



Mr. Sim Fax in his specialties was one of the best artists we have ever seen. North Troy, Vt.

Nearly everyone in town has heard Sim Fax and would hear him again. He is the soul of every entertainment he brings, always the same Sim Fax in his comic songs, and always having something new. He is himself alone, inimitable, and indescribable. His humor is unique; the audience does not know why it laughs, but it laughs without bothering itself as to the why. From the Manitoba "Liberal," Portage La Prairie.

"Is always a drawing card."

MR. SIM FAX.

CHARACTER VOCALIST AND DRAMATIC RECITER,
LONDON, ONT.

In the role of a dramatic reciter he demonstrated his ability to satisfy the most critical audience. Mr. Sim Fax was almost given an ovation at the close of each of his selections. He responded to seven encores.—"The Sun," Port Huron, Mich.

The Woodstock "Sentinel" puts it even more emphatically, and says: "He brought down the house every time he appeared," while the Brandon "Sun" says "he shook the house," and the critical "Spectator" admits, with evident pleasure, that "Sim Fax's comic songs were cleverly sung, and caused genuine merriment." According to the Stratford "Herald" Sim Fax is "transporting," "splendid," says the Owen Sound "Times," "clever" says the "News-Advertiser," of Rat Portage; "inimitable," remarks the "Columbian," New Westminster. The Watford "Guide-Advocate" accuses him of causing "a hurricane of laughter," and says "he holds first mortgage" in the good will of the concert goers of that town. Other papers speak of him as follows: "A popular entertainer," "able and talented," "his praise is in the mouth of everyone," "a born comic and humorist," "the delight of old and young," "a whole concert in himself," "he is indescribable," "a host in himself," "the attraction of the evening," "perfect in whatever he attempted," "simply immense."

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